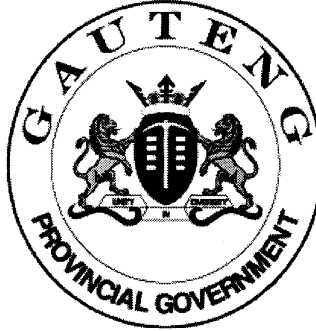


# SENIOR CERTIFICATE EXAMINATION



**FEBRUARY / MARCH  
2007**

**ENGLISH  
PRIMARY/FIRST  
LANGUAGE**

**Second Paper : Literature**

**HG**

**104-1/2**

ENGLISH PRIMARY/FIRST LANG HG: Paper 2



104 1 2

HG

23 pages

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GAUTENG DEPARTMENT OF EDUCATION  
SENIOR CERTIFICATE EXAMINATION

ENGLISH PRIMARY LANGUAGE HG  
(Second Paper: Literature)

TIME: 3 hours

MARKS: 100

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**INSTRUCTIONS:**

Please read the following instructions carefully before you begin to answer the questions.

- Answer FIVE questions.
  - Do **not** attempt to read through the entire paper. Consult the Table of Contents on page 3 and mark the numbers of the questions set on work you have studied during the year.
  - Your literature essay should not exceed 500 words.
  - In contextual questions, the number of marks allocated to each subsection should serve as a guide to the expected length of your answer.
  - Please number your answers in exact agreement with the question numbers.
  - Please write legibly.
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## TABLE OF CONTENTS

A total of FIVE questions for 100 marks must be answered.

**NOTE:** You must answer ONE essay and ONE contextual question from Sections B and C. If you choose to answer a contextual from Section B, then you have to answer an essay from Section C.

### SECTION A POETRY

The Unseen Poetry is COMPULSORY. You must answer EITHER Question 1 OR Question 2. Also answer any TWO questions from Question 3, Question 4, Question 5 and Question 6.

QUESTION 1	Unseen: General South African poetry (contextual)	10 marks	
	OR		
QUESTION 2	Unseen: General South African poetry (mini-essay)	10 marks	
	AND		
	Prescribed poetry (Answer TWO questions.)		
QUESTION 3	<i>Hawk Roosting</i>	15 marks	
QUESTION 4	<i>Mending Wall</i>	15 marks	
QUESTION 5	<i>On His Blindness</i>	15 marks	
QUESTION 6	<i>Let me not to the marriage of true minds</i>	15 marks	(40)

### SECTION B SHAKESPEARE

Answer ONE question.

QUESTION 7	<i>Macbeth</i>	Essay	30 marks	
QUESTION 8	<i>Macbeth</i>	Contextual	30 marks	
QUESTION 9	<i>Julius Caesar</i>	Essay	30 marks	
QUESTION 10	<i>Julius Caesar</i>	Contextual	30 marks	(30)

### SECTION C NOVEL

Answer ONE question.

QUESTION 11	<i>A Tale of Two Cities</i>	(Charles Dickens)	Essay	30 marks	
QUESTION 12	<i>A Tale of Two Cities</i>	(Charles Dickens)	Contextual	30 marks	
QUESTION 13	<i>July's People</i>	(Nadine Gordimer)	Essay	30 marks	
QUESTION 14	<i>July's People</i>	(Nadine Gordimer)	Contextual	30 marks	
QUESTION 15	<i>Maru</i>	(Bessie Head)	Essay	30 marks	
QUESTION 16	<i>Maru</i>	(Bessie Head)	Contextual	30 marks	
QUESTION 17	<i>Nineteen Eighty-Four</i>	(George Orwell)	Essay	30 marks	
QUESTION 18	<i>Nineteen Eighty-Four</i>	(George Orwell)	Contextual	30 marks	(30)

**SECTION A**  
**POETRY**

Answer Question 1 **OR** Question 2 **AND** any TWO questions from Question 3 to Question 6.

**UNSEEN POEM**  
**South African Component (Contextual)**

**QUESTION 1**

Carefully read the extract from the poem *Drought*, then answer the questions that follow.

<b>From <i>Drought</i></b>	
Drought is upon the land, And distress overshadows The dwellings of the Dark People. Huddled together in narrow spaces, The Dark People are packed	5
Into pigmy habitations. Into huts as innumerable, And almost as unnotable, As ant-hills that mottle The wide stretches of the veld.	10
At the coming of Spring The men toiled from dawn to dark, Ploughing the lean, long-suffering fields And scattering the golden mealie. Then, after the bleached yellow-shoots	15
Stole furtively from the broken soil, And bloomed into green, glossy plants – Plants scintillating with hope – Women and maidens hummed and chanted As they toiled through long, hot hours, Hopefully hoeing the shining mealie-fields.	20
Francis Carey Slater	

- 1.1 Discuss the **change** of tone that takes place in the poem. Quote to substantiate your answer. (3)
- 1.2 Show how this change of tone reinforces the message of the poem. (2)
- 1.3 Identify and explain the effectiveness of the figure of speech in lines 7 to 9. (3)
- 1.4 What effect does the alliteration in line 13 have on the reader? (2)

[10]

**OR**

## QUESTION 2

### UNSEEN POEM South African Component (Mini-Essay)

Carefully read the poem, then answer the question that follows.

<b><i>veld winter</i></b>	
there's a patch of veld a block behind my house and I go there when i want to hear the birds' calls untainted by man-music i went there today to find something and came back with a thought	5
that the white angled light of winter slowly eats away at the sounds of nature	
i remember when they burnt it: the black sand was coarse between my fingers	10
and after that a rough grass grew over it like a scab to cover the scorched earth	
but the best thing there is a strange little white flower that grows straight out of the bare bony ground	15
as though to say to you there are no nutrients here but i will still grow.	
and this is my message to the world in winter: there are no stimulants here	20
but i will still grow.	
Kerry Mauchline	

In an essay of no more than 200 words, discuss the **poetic techniques** Mauchline uses to reveal the **key concept** of the poem. Pay particular attention to figures of speech, punctuation, form and atmosphere.

[10]

AND

**PRESCRIBED POETRY**

Answer any TWO questions from this section.

**QUESTION 3**

Carefully read the poem, then answer the questions that follow.

***Hawk Roosting***

I sit on the top of the wood, my eyes closed.  
Inaction, no falsifying dream  
Between my hooked head and my hooked feet:  
Or in sleep rehearse perfect kills and eat.

The convenience of the high trees!  
The air's buoyancy and the sun's ray  
Are of advantage to me;  
And the earth's face upward for my inspection.

5

My feet are locked upon the rough bark.  
It took the whole of Creation  
To produce my foot, my each feather:  
Now I hold Creation in my foot

10

Or fly up, and revolve it all slowly –  
I kill where I please because it is all mine.  
There is no sophistry in my body:  
My manners are tearing off heads –

15

The allotment of death.  
For the one path of my flight is direct  
Through the bones of the living.  
No arguments assert my right:

20

The sun is behind me.  
Nothing has changed since I began.  
My eye has permitted no change.  
I am going to keep things like this.

Ted Hughes

- 3.1 Discuss how the title of the poem links with the content. (2)
- 3.2 Certain kinds of people are indecisive and cannot immediately put their ideas into action. Quote the words in the poem that show that the hawk does not experience that difficulty. (2)
- 3.3 Prove that the hawk only sees the world on its own terms. Use your own words to explain. (2)
- 3.4 3.4.1 What feeling toward the bird is evoked by the poet? (2)
- 3.4.2 Supply a reason for your answer. (2)

- 3.5 3.5.1 Which words does the hawk (as speaker in the poem) use to state that he is in control of life and death in nature? (1)
- 3.5.2 Why is this an inaccurate assumption? (2)
- 3.6 What is the significance of the first person personal pronoun (I, me, my, mine) being used 21 times in this poem? (1)
- 3.7 In what way is the message of the poem enhanced through the lack of a definite rhyme scheme? (1)
- [15]

#### QUESTION 4

Carefully read the extract from the poem, *Mending Wall*, then answer the questions that follow.

From <i>Mending Wall</i>	
... We keep the wall between us as we go. To each the boulders that have fallen to each. And some are loaves and some so nearly balls We have to use a spell to make them balance: "Stay where you are until our backs are turned!"	5
We wear our fingers rough with handling them. Oh, just another kind of outdoor game, One on a side. It comes to little more: There where it is we do not need the wall: He is all pine and I am apple orchard.	10
My apple trees will never get across And eat the cones under his pines, I tell him. He only says, "Good fences make good neighbours." Spring is the mischief in me, and I wonder If I could put a notion in his head:	15
"Why do they make good neighbours? Isn't it Where there are cows? But here there are no cows. Before I built a wall I'd ask to know What I was walling in or walling out, And to whom I was like to give offence.	20
Something there is that doesn't love a wall, That wants it down." I could say "Elves" to him, But it's not elves exactly, and I'd rather He said it for himself. I see him there Bringing a stone grasped firmly by the top	25
In each hand, like an old-stone savage armed. He moves in darkness as it seems to me, Not of woods only and the shade of trees. He will not go behind his father's saying, And he likes having thought of it so well	30
He says again, "Good fences make good neighbours."	
Robert Frost	

- 4.1 Which act mentioned elsewhere in the poem, implies that the narrator regards certain people to be pointlessly cruel? (1)
- 4.2 Discuss how we are given a picture of man as a hostile force. (2)
- 4.3 Explain in what way the term "neighbour" has ironic implications in the context of the poem. (2)
- 4.4 4.4.1 In what way could the character of the neighbour be associated with his pines? (2)
- 4.4.2 Show the contrasting characteristics of the narrator if he is associated with his apple orchard. (2)
- 4.5 The neighbour repeats the cliché that "Good fences make good neighbours". On what could he (and his predecessors) possibly base their value systems? (2)
- 4.6 4.6.1 Supply a reason why the poet uses the present participle, 'bringing', in line 25: "I see him there  
Bringing a stone grasped firmly by the top  
In each hand, like an old-stone savage armed" (2)
- 4.6.2 Discuss the complexity of the tone in the depiction of the neighbour in the poem. (2)
- [15]

### QUESTION 5

Carefully read the poem, then answer the questions that follow.

#### *On His Blindness*

When I consider how my light is spent,  
Ere half my days, in this dark world and wide,  
And that one talent which is death to hide  
Lodged with me useless, though my soul more bent  
To serve therewith my Maker, and present 5  
My true account, lest He returning chide,  
'Doth God exact day-labour, light denied?'  
I fondly ask; But Patience, to prevent  
That murmur, soon replies: 'God doth not need 10  
Either man's work or His own gifts; who best  
Bear His mild yoke, they serve Him best. His state  
Is kingly: thousands at His bidding speed,  
And post o'er land and ocean without rest:  
They also serve who only stand and wait.

John Milton

- 5.1 What is the significance of the words "light ... spent" as seen in the context of the octave where Milton muses upon his wasted talent? (2)
- 5.2 **Analyse** and **explain** the difference in the rhythm of the octave and sestet. (4)

- 5.3 Comment on the difference in tone between the octave and the sestet. (4)
- 5.4 Why is it significant that "Patience" intervenes when Milton bemoans his blindness? (1)
- 5.5 Explain the image of a yoke as it is used in the sonnet. (3)
- 5.6 What message is given to Milton (and to the reader of the poem) in the last line of the poem? (1)
- [15]

### QUESTION 6

Carefully read the poem, then answer the questions that follow.

***Let me not to the marriage of true minds***

Let me not to the marriage of true minds  
Admit impediments. Love is not love  
Which alters when it alteration finds,  
Or bends with the remover to remove;  
O, no! it is an ever fixed mark 5  
That looks on tempests and is never shaken;  
It is the star to every wand'ring bark,  
Whose worth's unknown, although his height be taken.  
Love's not Time's fool, though rosy lips and cheeks 10  
Within his bending sickle's compass come;  
Love alters not with his brief hours and weeks,  
But bears it out even to the edge of doom.  
If this be error, and upon me proved,  
I never writ, nor no man ever loved.

William Shakespeare

Write an analysis of approximately 250 words in length in which you discuss Shakespeare's reflections on the nature of love as expressed in the sonnet. Refer especially to the images he uses and the tone in which he develops his argument. [15]

**TOTAL FOR SECTION A: [40]**

**SECTION B  
SHAKESPEARE**

Answer ONE question from this section.

**MACBETH – William Shakespeare**

**QUESTION 7  
ESSAY**

It has often been said that *Macbeth* is a brilliantly constructed play, an example of drama at its most powerful.

What factors make the play memorable and why has it the claim to be a work of genius? [30]

OR

**QUESTION 8  
CONTEXTUAL**

Carefully read the extracts before you attempt to answer the questions that follow.

**EXTRACT A**

<b>LADY MACBETH:</b>	Infirm of purpose! Give me the daggers. The sleeping and the dead Are but as pictures. 'Tis the eye of childhood That fears a painted devil. If he do bleed, I'll gild the faces of the grooms withal, For it must seem their guilt.	5
<i>She goes up. A knocking heard.</i>		
<b>MACBETH:</b>	Whence is that knocking? How is't with me, when every noise appals me? What hands are here? Ha – they pluck out mine eyes! Will all great Neptune's ocean wash this blood Clean from my hand? No; this my hand will rather The multitudinous seas incarnadine, Making the green one red.	10
<i>Lady Macbeth returns, closing the inner door.</i>		
<b>Lady Macbeth:</b>	My hands are of your colour; but I shame To wear a heart so white. [Knocking] I hear a knocking At the south entry! Retire we to our chamber. A little water clears us of this deed: How easy is it then! Your constancy Hath left you unattended. [Knocking] Hark! More knocking! Get on your nightgown, lest occasion call us And show us to be watchers. Be not lost So poorly in your thoughts!	15
<b>MACBETH:</b>	To know my deed, 'twere best not know myself.	20
<i>[Knocking]</i>		
	Wake Duncan with thy knocking! I would thou couldst!	
<i>They go to their chamber</i>		

- 8.1 8.1.1 What is Lady Macbeth's attitude to Macbeth in this scene? (2)
- 8.1.2 Why does she feel like this? (2)
- 8.2 Explain the dramatic impact of Duncan's murder on Macbeth and Lady Macbeth in this scene. (3)
- 8.3 What insight do the last two lines give us into Macbeth's character? (3)
- 8.4 At what pace should this extract be played? What clues in the dialogue tell you this? (4)
- 8.5 In what ways do Macbeth and Lady Macbeth differ in their reaction to the murder? (4)
- 8.6 Macbeth is very agitated in lines 7 to 9 "Whence is that knocking ... mine eyes". Discuss the different ways in which Shakespeare suggests this agitation. (2)

**AND**

**EXTRACT B**

<b>ROSS</b>	No mind that's honest But in it shares some woe, though the main part Pertains to you alone.	
<b>MACDUFF</b>	If it be mine, Keep it not from me, quickly let me have it.	5
<b>ROSS</b>	Let not your ears despise my tongue for ever, Which shall possess them with the heaviest sound That ever yet they heard.	
<b>MACDUFF</b>	Humh! I guess at it.	
<b>ROSS</b>	Your castle is surprised: your wife and babes Savagely slaughtered. To relate the manner, Were, on the quarry of these murdered deer, To add the death of you.	10
<b>MALCOLM</b>	Merciful heaven! What, man! Ne'er pull your hat upon your brows: Give sorrow words. The grief that does not speak Whispers the o'er-fraught heart and bids it break.	15
<b>MACDUFF</b>	My children too?	
<b>ROSS</b>	Wife, children, servants, all That could be found.	20
<b>MACDUFF</b>	And I must be from thence! My wife killed too?	
<b>ROSS</b>	I have said.	
<b>MALCOLM</b>	Be comforted. Let's make medicines of our great revenge, To cure this deadly grief.	25
<b>MACDUFF</b>	He has no children. All my pretty ones? Did you say all? O, hell-kite! All? What, all my pretty chickens and their dam At one fell swoop?	
<b>MALCOLM</b>	Dispute it like a man.	30

MACDUFF	I shall do so; But I must also feel it as a man. I cannot but remember such things were, That were most precious to me. Did Heaven look on, And would not take their part? Sinful Macduff! They were all struck for thee. Naught that I am, Not for their own demerits, but for mine, Fell slaughter on their souls. Heaven rest them now!	35
MALCOLM	Be this the whetstone of your sword. Let grief Convert to anger; blunt not the heart, enrage it.	40
MACDUFF	O, I could play the woman with mine eyes, And braggart with my tongue! But, gentle heavens, Cut short all intermission; front to front Bring thou this fiend of Scotland and myself. Within my sword's length set him; if he 'scape, Heaven forgive him too!	45
MALCOLM	This tune goes manly. Come go we to the king; our power is ready; Our lack is nothing but our leave. Macbeth Is ripe for shaking, and the Powers above Put on their instruments. Receive what cheer you may: The night is long that never finds the day.	50
Off		

- 8.7 Suggest a reason why it is important that Macduff learns of his wife's murder after he has convinced Malcolm of his loyalty? (2)
- 8.8 Why would Macbeth be pleased if Ross were to tell Macduff the details of his family's slaughter? (2)
- 8.9 What does Macduff's disbelief that Heaven looked on and did nothing to prevent the slaughter of his family tell us about his reading of Macbeth's character? (3)
- 8.10 Why can one say that this scene ends on a note of optimism? (3)
- [30]

OR

**JULIUS CAESAR – William Shakespeare**

**QUESTION 9  
ESSAY**

The weakening and ultimate collapse of the conspiracy in *Julius Caesar* is chiefly due to Brutus's poor leadership and ignorance of human nature.

Critically assess to what extent you agree with the above statement.

[30]

OR

QUESTION 10  
CONTEXTUAL

Read each of the extracts below, then answer the questions that follow.

EXTRACT A

<b>CASSIUS</b>	But it is doubtful yet, Whether Caesar will come forth today or no; For he is superstitious grown of late, Quite from the main opinion he held once Of fantasy, of dreams, of ceremonies.	5
<b>DECIUS</b>	It may be, these apparent prodigies, The unaccustomed terror of this night, And the persuasion of his augurers May hold him from the Capitol today. Never fear that. If he be so resolved, I can o'ersway him; for he loves to hear That unicorns may be betrayed with trees, And bears with glasses, elephants with holes, Lions with toils, and men with flatterers; But when I tell him he hates flatterers, He says he does, being then most flattered. Let me work; For I can give his humour the true bent, And I will bring him to the Capitol.	10 15

- 10.1 Place this extract in context. (3)
- 10.2 What evidence do we have in the play that supports Cassius's belief that Caesar is "superstitious grown of late" (line 3)? (3)
- 10.3 The description provided by Decius of Caesar's character is highly unflattering (lines 10–19). State to what extent Decius is correct in his assessment. (4)

AND

EXTRACT B

<b>ANTONY</b>	Gentlemen all – alas, what shall I say? My credit now stands on such slippery ground, That one of two bad ways you must conceit me, Either a coward or a flatterer. That I did love thee, Caesar, O, 'tis true.	5
	If then thy spirit look upon us now, Shall it not grieve thee dearer than thy death, To see thy Antony making his peace, Shaking the bloody fingers of thy foes, Most noble, in the presence of thy corse?	10

Had I as many eyes as thou hast wounds, Weeping as fast as they stream forth thy blood, It would become me better than to close In terms of friendship with thine enemies. Pardon me, Julius! Here wast thou bayed, brave hart;	15
Here didst thou fall; and here thy hunters stand, Signed in thy spoil, and crimsoned in thy lethe. O world, thou wast the forest to this hart, And this, indeed, O world, the heart of thee. How like a deer, stricken by many princes, Dost thou here lie!	20

- 10.4 "My credit now stands on such slippery ground" (line 2)
- 10.4.1 What prompts Antony to make this remark? (1)
- 10.4.2 Explain your understanding of this remark in the context in which it is made. (2)
- 10.5 Identify two aspects of Antony's speech (lines 5-14) that could give the conspirators a reason to doubt Antony's sincerity and commitment to the conspirators' cause. (4)
- 10.6 Explain the pun on the word "hart" as expressed by Antony in lines 15 to 22. (3)

AND

EXTRACT C

<b>BRUTUS</b>	You shall, Mark Antony.	
<b>CASSIUS</b>	Brutus, a word with you. ( <i>Aside to Brutus</i> ) You know not what you do. Do not consent That Antony speak in his funeral.	5
	Know you how much the people may be moved By that which he will utter?	
<b>BRUTUS</b>	By your pardon! I will myself into the pulpit first, And show the reason of our Caesar's death.	10
	When Antony shall speak, I will protest He speaks by leave, and by permission: And that we are contented Caesar shall Have all true rites, and lawful ceremonies. It shall advantage more than do us wrong.	15
<b>CASSIUS</b>	I know not what may fall; I like it not.	

- 10.7 Study lines 1 to 7.
- 10.7.1 If you were directing the characters speaking these particular lines, state where you would position Brutus and Cassius on stage. Provide an explanation for your answer. (3)
- 10.7.2 What tone would Cassius use in voicing these lines? Explain your choice. (2)

10.8 What aspect of Brutus's character is highlighted in this extract? Substantiate your answer. (2)

10.9 Explain how Cassius's fears are realised. (3)  
[30]

**TOTAL FOR SECTION B: [30]**

**SECTION C**  
**NOVEL**

Answer ONE question from this section.

**QUESTION 11**  
***A TALE OF TWO CITIES* – Charles Dickens**  
**ESSAY**

Write an essay of approximately 500 words in which you discuss how prisons of all kinds play a major role in this novel. Remember there is also an element of the prison, both literal and figurative, where even the normal human being is locked up in his own mind. [30]

**OR**

**QUESTION 12**  
**CONTEXTUAL**

Read both the following extracts before you answer the questions that follow.

The House approached Mr Lorry, and laying a soiled and unopened letter before him, asked if he had yet discovered any traces of the person to whom it was addressed? The House laid the letter down so close to Darnay that he saw the direction – the more quickly, because it was his own right name. The address, turned into English, ran: 'Very pressing. To Monsieur heretofore the Marquis St Evrémonte, of France, confided to the cares of Messrs. Tellson and Co., Bankers, London, England.'	5
On the marriage morning, Dr Manette had made it his one urgent and express request to Charles Darnay, that the secret of this name should be – unless he, the doctor, dissolved the obligation – kept inviolate between them. Nobody else knew it to be his name; his wife had no suspicion of the fact; Mr Lorry could have none.	10
'No,' said Mr Lorry, in reply to the House, 'I have referred it, I think, to everybody now here, and no one can tell me where the gentleman is to be found.'	
The hands of the clock verging upon the hour of closing the Bank, there was a general set of the current of talkers past Mr Lorry's desk. He held the letter out inquiringly: and Monsigneur looked at it, in the person of this plotting and indignant refugee; and This, That, and the Other, all had something disparaging to say in French or in English, concerning the Marquis who was not to be found.	15
'Nephew, I believe – but in any case degenerate successor – of the polished Marquis who was murdered,' said one. 'Happy to say, I never knew him.'	
'A craven who abandoned his post,' said another – this Monsigneur had been got out of Paris, legs uppermost and half suffocated, in a load of hay – 'some years ago.'	20
'Infected with the new doctrines,' said a third, eyeing the direction through his glass in passing; 'set himself in opposition to the last Marquis, abandoned the estates when he inherited them, and left them to the ruffian herd. They will recompense him now, I hope, as he deserves.'	25

- 12.1 Explain the irony of Monsigneur's comments about the late Marquis and his nephew. (4)
- 12.2 What does Darnay's decision to change his name reveal about his character? (2)
- 12.3 Why are the French nobility, who are crowding Tellson's Bank at this stage, referred to as "talkers" (line 14)? (2)
- 12.4 How is Darnay made to suffer while everyone scrutinises the letter and comments on the Marquis of Evrémonde? (2)
- 12.5 Explain how the hope of the French nobleman that "the ruffian herd ... will recompense" Evrémonde is realised. (3)

AND

The amiable Vengeance added, with a laugh, 'Yes, my faith! And you are looking forward with so much pleasure to seeing him once more tomorrow!'

Carton followed the lines and the words on his paper, with a slow forefinger and a studious and absorbed face. They were all leaning their arms on the counter close together, speaking low. After a silence of a few moments, during which they all looked towards him without disturbing his outwards attention from the Jacobin editor, they resumed their conversation. 5

'It is true what madame says,' observed Jacques Three. 'Why stop? There is great force in that. Why stop?'

'Well, well,' reasoned Defarge, 'but one must stop somewhere. After all, the question is still where?' 10

'At extermination,' said madame.

'Magnificent!' croaked Jacques Three. The Vengeance, also, highly approved.

'Extermination is good doctrine, my wife,' said Defarge, rather troubled; in general, I say nothing against it. But this Doctor has suffered much; you have seen him to-day; you have observed his face when the paper was read.' 15

'I have observed his face!' repeated madame, contemptuously and angrily. 'Yes. I have observed his face. I have observed his face to be not the face of a true friend of the Republic. Let him take care of his face!'

'And you have observed, my wife,' said Defarge, in a deprecatory manner, 'the anguish of his daughter, which must be a dreadful anguish to him!' 20

'I have observed his daughter,' repeated madame; 'yes, I have observed his daughter, more times than one. I have observed her today, and I have observed her other days. I have observed her in the court, and I have observed her in the street by the prison. Let me but lift my finger - !' She seemed to raise it (the listener's eyes were always on his paper), and to let it fall with a rattle on the ledge before her, as if the axe had dropped. 25

'The citizeness is superb!' croaked the Juryman.

'She is an Angel!' said The Vengeance, and embraced her.

'As to thee,' pursued madame, implacably, addressing her husband, 'if it depended on thee - which, happily, it does not - thou wouldst rescue this man even now.'

'No!' protested Defarge. 'Not if to lift this glass would do it! But I would leave the matter there. I say, stop there.' 30

'See you then, Jacques,' said Madame Defarge, wrathfully; 'and see you, too, my little Vengeance; see you both! Listen! For other crimes as tyrants and oppressors, I have this race a long time on my register, doomed to destruction and extermination.'

- 12.6 Why are the Defarges, the Vengeance, Jacques Three and Sydney at the wineshop this particular evening? (2)
- 12.7 Why is it better that Sydney Carton and not Doctor Manette should go to the Defarge's wineshop? (4)
- 12.8 Explain the irony contained in lines 1 and 2. (2)
- 12.9 Comment on the effect of Madame Defarge repeating "observed"? (2)
- 12.10 Considering the discussion that takes place in the wineshop, what makes Madame Defarge such a dangerous adversary? (1)
- 12.11 What do we learn about the characters of Madame Defarge and her husband as revealed through their actions and their words? (4)
- 12.12 In your opinion, why is this chapter called "Darkness"? (2)
- [30]

OR

QUESTION 13

**JULY'S PEOPLE – Nadine Gordimer**  
**ESSAY**

"Gordimer's most brilliant achievement in *July's People* is to make the reader exquisitely aware of the meanings and uses of OBJECTS as they enter new sets of circumstances." (Bodenheimer)

Discuss the above statement with specific reference to TWO important objects – the bakkie and the gun.

You may, in the course of your essay, refer to any other objects familiar to the Smales and July in their city life, and as used in the village.

[30]

OR

QUESTION 14  
CONTEXTUAL

Carefully read the passage below, then answer the questions that follow.

There was nowhere to run to. Nothing to get away in. All he could say to Maureen was that it was July. July.	
– He's not around. –	
– When did he get the keys? –	
– Oh, the other day. –	5
There was nothing to be remarked or reproached, in that, between them. <i>He</i> had been in charge on the journey, they were on his ground, here. He knew what was best. – It wasn't only his stuff. He says we ought to keep the vehicle locked because of the tools, too. – July apparently knew his relatives; when the vehicle's tools had been used to mend the old harrow, there were people who expected to borrow them but July didn't trust that they would be returned.	10
She knew only where to place her feet, precariously on the solid ground of footholds. She had steadied from the position where she almost had been knocked off balance. She sat on a car seat picking burrs from a child's jersey and making them into a careful pile so no bare foot would be hurt, accidentally treading on one.	15
When July was not about – only the two of them. He felt humbled, towards Maureen, but saw she did not share this – she was frightened into sulks?	
But she got up and gathered the burrs and went to throw them in the embers of their cooking-fire outside, making sure, with a strange precision, that they took the flame properly. She was someone handling her being like an electrical appliance she has discovered can fling one apart at a wrong touch. Not fear, but knowledge that the shock, the drop beneath the feet, happens to the self alone, and can be avoided only alone.	20
He wanted to call the children into the hut but did not know how to explain the necessity he felt, or if she shared it. If she said 'Why?', what would he say? He had a gun; he had brought his twelve-bore shot-gun as she had remembered toilet paper. It was hidden thrust up into the thatch, there above their heads as they stood in this hut where there was no room to hide anything from one another. What place was there for a white man's gun among these people who had taken them in without asking why they should expect to be sheltered, fed, hidden?	25
If he took it out and killed, could that be a defence against what might come, once outside July's protection? I am a boy with a pea-shooter; he wanted to say it aloud.	30

- 14.1 Refer to lines 1 and 2. Explain fully the reason for Bam's total helplessness and defeat. (3)
- 14.2 "*He* had been in charge on the journey, they were on his ground, here. He knew what was best" (lines 6 – 8).
- 14.2.1 Briefly discuss how July takes charge on the journey. (3)
- 14.2.2 Mention THREE other ways in which July displays his position of superiority over the Smales. (3)

- 14.2.3 There is a contrast between Bam and July in this extract. Comment on the differences in their positions and roles thus far in the novel. (5)
- 14.2.4 As the novel progresses, whom do you think Maureen respects more – Bam or July? Provide justification for your answer. (4)
- 14.3 July did not trust his relatives to return borrowed tools (lines 9 –11). Comment on the **irony** implicit in the use of the word trust. Provide an example to support your answer. (3)
- 14.4 14.4.1 Comment on the effectiveness of the simile in lines 20 – 21 ("She was someone ... wrong touch"). (2)
- 14.4.2 Account for Maureen's emotional state. (3)
- 14.5 Discuss how, later in the novel, the gun becomes a source of conflict between Maureen and Bam. (4)
- [30]

OR

**QUESTION 15**  
**MARU – Bessie Head**  
**ESSAY**

"With all my South African experience, I longed to write an enduring novel on the hideousness of racial prejudice" – Bessie Head

Write an essay not exceeding 500 words in which you show that the novel, *Maru* – written in 1971 and set against the backdrop of a remote village in Botswana – is not merely a product of its period, but is indeed a novel with universal value. [30]

OR

**QUESTION 16**  
**CONTEXTUAL**

Read both the following extracts, then answer the questions that follow.

**EXTRACT A**

As she walked to the door her eye was attracted by the white van outside. For a second her heart stopped beating, then continued at an accelerated pace. She turned to the men, almost too eagerly. They just stared back at her. One of them seemed to strike her a blow in the face. He said: 'Moleka has sent us to recover the bed'.

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- 16.1 16.1.1 What emotion is Margaret experiencing as suggested by "for a second her heart stopped beating" (line 2)? (1)

16.1.2 What is the reason for her reaction?

(2)

**EXTRACT B**

She could see the pain pass like continuous waves over his eyes. He kept silent. After a while he stood up and walked out of the house, forgetting to titivate himself.

That was what the sea was like. He was trying to grasp a depth of what he had lost and trying to grasp the depth of what he might gain. Why had he hesitated for two weeks? Was it because of his closeness to Maru and that they had always shared their experiences? Because he had not hidden anything until the last, fatal moments, when it was too late. Maru had surprised him by showing a side of his nature he'd never suspected was there. Look how he had spoken about owning slaves and thinking of his own comfort and pocket first. Something had fallen between them that afternoon like a deadly knife. It was incompatible with the tender, reflective mood which had enclosed his mind over the past two weeks. He had suffered under another, unfamiliar mood. He suddenly forgot everything about making approaches to a woman. He had not known what to do, what to say as a beginning and had walked round and round in circles at home. Always, something spoke to him in his heart, like deep, sweet music. He listened intently. It was a new experience for him. Previously he had only heard that such things existed, from Maru. They were stories he listened to with interest but could not comment on. They did not arouse his curiosity either. Maru always fell in love, but not he. He had sometimes seen a light like the sun shine on Maru's face. This time he felt the sun in his own heart.

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16.2 The writer uses a metaphor of the sea to describe Moleka's conflicting emotions. Discuss the development of the metaphor in detail and comment on its effectiveness.

(5)

16.3 What mood is created through the use of the phrase "fatal moments" (line 8)?

(2)

16.4 Moleka refers to the fact that he and Maru always shared their experiences (lines 6 and 7), yet in lines 8 to 10 he states that Maru surprised him by showing a side of his nature that he never suspected was there. What does this disclose about the nature of the two men?

(4)

16.5 16.5.1 Explain how the voice Moleka seems to hear causes inner conflict.

(3)

16.5.2 Discuss the difference between the voice Moleka hears and the voices Maru hears.

(4)

16.6 Before Margaret arrived in Dilepe, both Maru and Moleka treated the women they fell in love with, with callousness, even cruelty. Briefly discuss their conduct towards these women.

(6)

16.7 16.7.1 Comment on the way Maru treats Margaret after their marriage.

(2)

16.7.2 What does this treatment suggest about his character?

(1)

**[30]**

OR

**QUESTION 17**  
**NINETEEN EIGHTY-FOUR – George Orwell**

Thomas Watson stated "A man flattened by conformity stays down for good."
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Comment on how **conformity** (obeying the rules) leads to the **destruction of society** in *Nineteen Eighty-Four*.

[30]

OR

**QUESTION 18**  
**CONTEXTUAL**

Read both the extracts and answer the questions that follow.

**EXTRACT A**

He tried to think of O'Brien, for whom, or to whom, the diary was written, but instead he began thinking of the things that would happen to him after the Thought Police took him away. It would not matter if they killed you at once. To be killed was what you expected. But before death (nobody spoke of such things, yet everybody knew of them) there was the routine of confession that had to be gone through: the grovelling on the floor and screaming for mercy, the crack of broken bones, the smashed teeth and bloody clots of hair. Why did you have to endure it, since the end was always the same? Why was it not possible to cut a few days or weeks out of your life? Nobody ever escaped detection, and nobody ever failed to confess. When once you had succumbed to thoughtcrime it was certain that by a given date you would be dead. Why then did that horror, which altered nothing, have to lie embedded in future time?

5

He tried with a little more success than before to summon up the image of O'Brien. "We shall meet in the place where there is no darkness," O'Brien had said to him. He knew what it meant, or thought he knew. The place where there is no darkness was the imagined future, which one would never see, but which, by fore-knowledge, one could mystically share in. But with the voice from the telescreen nagging at his ears he could not follow the train of thought further. He put a cigarette in his mouth. Half the tobacco promptly fell out onto his tongue, a bitter dust which was difficult to spit out again. The face of Big Brother swam into his mind, displacing that of O'Brien. Just as he had done a few days earlier, he slid a coin out of his pocket and looked at it. The face gazed up at him, heavy, calm, protecting: but what kind of smile was hidden beneath the dark moustache? Like a leaden knell the words came back at him:

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WAR IS PEACE

FREEDOM IS SLAVERY

IGNORANCE IS STRENGTH

18.1 Why has Winston written the diary to O'Brien in particular?

(3)

- 18.2 Briefly explain how the Party ensures that Winston and others know "the routine" (line 4) that will happen when the Thought Police take them away. (4)
- 18.3 What is significant about the fact that Winston "thought he knew" (line 13) about "the place where there is no darkness"? (3)
- 18.4 How does Winston feel as he looks at the coin in line 18. Use your own words. (2)
- 18.5 Comment on the effectiveness of the simile in line 20. (3)

AND

EXTRACT B

He saw Julia pick up her glass and sniff at it with frank curiosity.	
"It is called wine," said O'Brien with a faint smile. "You will have read about it in books, no doubt. Not much of it gets to the Outer Party, I am afraid." His face grew solemn again, and he raised his glass: "I think it is fitting we should begin by drinking a health. To our Leader: Emmanuel Goldstein."	5
Winston took up his glass with a certain eagerness. Wine was a thing he had read and dreamed about. Like the glass paperweight or Mr. Charrington's half-remembered rhymes, it belonged to the vanished, romantic past, the olden time as he liked to call it in his secret thoughts. For some reason he had always thought of wine as having an intensely sweet taste, like that of blackberry jam, and an immediate intoxicating effect. Actually, when he came to swallow it, the stuff was distinctly disappointing. The truth was that after years of gin-drinking he could barely taste it. He set down the empty glass.	10
"Then there is such a person as Goldstein?" he said.	
"Yes, there is such a person, and he is alive. Where, I do not know."	
"And the conspiracy – the organization? It is real? It is not simply an invention of the Thought Police?"	15
"No, it is real. The Brotherhood, we call it. You will never learn much more about the Brotherhood than that it exists and that you belong to it. I will come back to that presently." He looked at his wristwatch. "It is unwise even for members of the Inner Party to turn off the telescreen for more than half an hour. You ought not to have come here together, and you will have to leave separately. You, Comrade" – he bowed his head to Julia – "will leave first. We have about twenty minutes at our disposal. You will understand that I must start by asking you certain questions. In general terms, what are you prepared to do?"	20
"Anything that we are capable of," said Winston.	25
O'Brien had turned himself a little in his chair so that he was facing Winston. He almost ignored Julia, seeming to take it for granted that Winston could speak for her. For a moment the lids flitted down over his eyes. He began asking questions in a low, expressionless voice, as though this were a routine, a sort of catechism, most of whose answers were known to him already.	30
"You are prepared to give your lives?"	

- 18.6 Explain the symbolic meaning of the name Emmanuel Goldstein. (4)
- 18.7 How does O'Brien deliberately mislead Winston in lines 1 to 5? (2)
- 18.8 What is Orwell implying when Winston recalls wine as having an "intensely sweet taste" (line 10)? (3)

- 18.9 What is suggested by O'Brien's words "you belong to it" (line 18)? (2)
- 18.10 How does O'Brien's body language reveal his true intentions? (2)
- 18.11 Besides the fact that he knows Winston could answer for Julia, why does O'Brien not direct his questions at Julia? (2)
- [30]**

**TOTAL FOR SECTION C: [30]**

**TOTAL: 100**